

▲ MAY 85

STEVEN CUSHNER

1605 7th Street N.W.
Washington, D.C. 20001
(202) 462- 0064

Education:

MFA	Painting University of Maryland	1980
BFA	Painting Rhode Island School of Design	1976

Teaching Experience:

Instructor of Design
Northern Virginia Community College
Winter Quarter, 1984

Assistantship in Painting and Drawing
University of Maryland
1979- 1980

Awards and Honors:

Nominated for Louis Comfort Tiffany Foundation
New York, New York 1983

\$1000 Award for Painting
61st Annual May Show
Cleveland Museum of Art, Cleveland, Ohio 1980

European Honors Scholar
Rhode Island School of Design, Rome, Italy 1975-1976

Selected One Person Shows:

- 1984 Paintings and Sculpture
Georgetown Court Artists Space
Washington, D.C.
- 1980 Recent Paintings
The Mather Gallery
Case Western Reserve University
Cleveland, Ohio

Group Exhibitions:

- 1984 Sited Towards the Future: Proposals For Public Sculpture in Arlington County
Curated by Lynda Hartigan, NMAA
Arlington Arts Center
Arlington, Virginia (Catalogue)
- Zones 1-5: Outdoor Sculpture Installations
Washington Project for the Arts
Washington, D.C.
- Washington Sculpture: Prospects and Perspectives
Georgetown Court Artists Space
Washington, D.C.
- Art Faculty Collects
University of Maryland
College Park, Maryland (Catalogue)
- 1983 Surface
Creiger-Sesen Associates
Boston, Massachusetts
- Nine Washington Artists
Anton Gallery
Washington, D.C.
- 1982 Gallery Selections
DBR Gallery
Cleveland, Ohio
- 63rd Annual May Show
Cleveland Museum of Art
Cleveland, Ohio (Catalogue)

Hanover
Osuna Gallery
Washington, D.C.

20 From D.C.
Curated by Howard Fox, Hirshhorn Museum and
Sculpture Garden, and Marti Mayo, Museum Of
Contemporary Art, Houston, Texas
Lawndale Art Annex of the University of Houston
Houston, Texas

1981 Acquisitions for the Hyatt Regency: Crystal
City, Virginia
Arlington Arts Center
Arlington, Virginia (Catalogue)

Approach / Avoidance: Art in the Obsessive Idiom
Queens Museum of Art
Flushing, New York (Catalogue)

1980 The 1980 Maryland Biennial
Curated by Holly Solomon and Martin Puryear
Baltimore Museum of Art
Baltimore, Maryland (Catalogue)

27 X 10 Plus: Artists Choose Artists
Artists Invitational Museum
Washington, D.C.

MFA Thesis Exhibition
University of Maryland
College Park, Maryland

61st Annual May Show
Cleveland Museum of Art
Cleveland, Ohio (Catalogue)

1979 Emerging Washington Painters
Curated by Marti Mayo and Walter Hopps
Washington Project for the Arts
Washington, D.C.

60th Annual May Show
Cleveland Museum of Art
Cleveland, Ohio (Catalogue)

25 Cleveland Painters
Curated by Gene Baro
Cleveland State University
Cleveland, Ohio (Catalogue)

1978 Lowell Nesbitt Looks At Cleveland Art
Curated by Lowell Nesbitt
Park Center
Cleveland, Ohio (Catalogue)

Installations:

1983 U.S. Department of State
Washington, D.C.

1981 The Hecht Company
Washington, D.C.

Collections:

Best Products	Richmond, Virginia
Hyatt Regency	Crystal City, Virginia
Crowne Point Plaza	Rockville, Maryland

Selected Bibliography:

Nicols Coleman, "Steven Cushner at Georgetown Court Artists Space", Art in America, April 1984 (Reproduction)

Viola Drath, "Art and Artists", Washington Dossier, March 1984 (Reproduction)

Jane Allen, "Loud Cheerful Show at New Artists Space", Washington Times, January 26, 1984 (Reproduction)

Jo Ann Lewis, "Art As a Patron To Business", Washington Post, January 21, 1984

Jane Allen, "Classy Collection at Anton Gallery", Washington Times, March 3, 1983 (Reproduction)

Robert Arnebeck, "The Buy Low- Sell High Art Game", City Paper, December 24, 1982

Charlotte Moser, "Hanover", Art News, May 1982

Charlotte Moser, "Hanover Show Fails To Crack D.C.'s Complacent Mood", New Art Examiner, April 1982

Paul Richard, "The Alley School", Washington Post, March 6, 1982

Scott Lucas, "Hyatt Regency Acquisitions" New Art Examiner, February 1982

Malcolm Preston, "Challenging the Aesthetic Status Quo",
Newsday, May 25, 1981 (Reproduction)

Helen Cullinan, "Doubly Impressive", Cleveland Plain Dealer, October 12, 1980 (Reproduction)

Roger Welchans, "The May Show- A Metropolitan Salon",
Dialogue, May 1980 (Reproduction)

William Olander, "A Promising New Imagist", Northern Ohio Live, September 22, 1980 (Reproduction)

Jo Ann Lewis, "Planes and Fancies", Washington Post,
September 15, 1979

Helen Cullinan, "NOVA Exhibit Is Nice Surprise",
Cleveland Plain Dealer, April 8, 1979 (Reproduction)

THE CLEVELAND MUSEUM OF ART
ARTIST BIOGRAPHY

MAY 82

Please complete and return the following questionnaire for our reference file on Cleveland Artists.

FULL NAME: STEVEN CUSHNER

DATE AND PLACE OF BIRTH: MAY 4, 1954 CLEVELAND, OHIO

PRIMARY MEDIA OIL

ART TRAINING - Schools, Scholarships, etc.:

MFA - UNIVERSITY OF MARYLAND 1980

BFA - RHODE ISLAND SCHOOL OF DESIGN 1976

EXHIBITIONS IN WHICH YOUR WORK HAS BEEN SHOWN:

1982- "TWENTY FROM D.C." LAWDALE ANNEX HOUSTON, TEXAS
"HANOVER AT OSUNA" OSUNA GALLERY WASHINGTON, D.C.

1981- "ACQUISITIONS FOR THE HYATT REGENCY: CRYSTAL CITY" ARLINGTON ARTS CENTER
ARLINGTON, VIRGINIA
"APPROACH/AVOIDANCE - ART IN THE OBSESSIVE IDIOM" QUEEN'S MUSEUM
FLUSHING, NEW YORK

1980- "1980 MARYLAND BIENNIAL" BALTIMORE MUSEUM OF ART BALTIMORE, MARYLAND

"SIXTY-FIRST ANNUAL MAY SHOW" CLEVELAND MUSEUM OF ART CLEVELAND, OHIO

1979- "SIXTIETH ANNUAL MAY SHOW" CLEVELAND MUSEUM OF ART CLEVELAND, OHIO
"EMERGING WASHINGTON PAINTERS" WASHINGTON PROJECT FOR THE ARTS
WASHINGTON, D.C.

COLLECTIONS WHICH NOW INCLUDE YOUR WORK:

AWARDS: 1980- \$1,000 AWARD FOR PAINTING
"SIXTY-FIRST ANNUAL MAY SHOW"
CLEVELAND MUSEUM OF ART
CLEVELAND, OHIO

1975- EUROPEAN HONORS SCHOLAR
RHODE ISLAND SCHOOL OF DESIGN
ROME, ITALY

PRESENT POSITION:

We would appreciate any information regarding subsequent awards, purchases, exhibitions and scholarships.
Thank you for your cooperation.

MAY 80

Resume

STEVEN CUSHNER

7501 Rhode Island Avenue Apt. 4
College Park, Maryland 20740
(301) 277-0307

Personal Data:

Born: May 4, 1954
Place of Birth: Cleveland, Ohio

Education:

Master of Fine Arts May 1980
University of Maryland
College Park, Maryland

Bachelor of Fine Arts May 1976
Rhode Island School of Design
Providence, Rhode Island

Academic Positions:

Teaching Assistant: August 1979- May 1980
University of Maryland
College Park, Maryland

Selected Group Exhibitions:

"Sixty-First Annual May Show" May 1980
Cleveland Museum of Art
Cleveland, Ohio

"Emerging Washington Painters" September 1979
Walter Hopps, Juror
Washington Project for the Arts
Washington, D.C.

"Sixtieth Annual May Show" May 1979
Cleveland Museum of Art
Cleveland, Ohio

"Twenty-Five Cleveland Painters" May 1979
Gene Baro, Juror
Cleveland State University
Cleveland, Ohio

"Lowell Nesbitt Looks At Cleveland Art" January 1978
Lowell Nesbitt, Juror
Park Center Gallery
Cleveland, Ohio

STEVEN CUSHNER page 2

Awards and Honors:

May 1980: \$1,000 Award for Painting
"Sixty-First Annual May Show"
Cleveland Museum of Art
Cleveland, Ohio

September 1975- May 1976: European Honors Scholar
Rhode Island School of Design
Rome, Italy

Professional Societies:

New Organization for the Visual Arts
Cleveland, Ohio

By Helen Cullinan

Art critic

On the face of it, 25 paintings by as many artists spreads thin, having neither enough depth nor enough scope to say much about Cleveland painting.

The surprise of the "Twenty-Five Cleveland Painters" show that Gene Baro juried for the New Organization for the Visual Arts (NOVA) is that it works as well as it does.

Baro appears to have tailored his selections to the gallery space (in the Cleveland State University art building at 2301 Chester Ave.), and he somehow managed to pick a lively group of single-statement paintings that form a varied and effective ensemble.

Looking at a show of this kind does present a challenge to sort out the 25 individual identities and not get lost in the shuffle. Viewers at the crowded opening appeared to be getting on with that reasonably well and had the benefit of the artists' presence for parrying questions.

"Why do you call your painting 'Cowboy Dreams'?" a woman asked of Ed Glynn.

Glynn said that it had nothing to do with the painting. "I got tired of seeing people go up to a painting and look at the title first, and then at the picture with a set idea of what to find," he said. "So I started giving my paintings meaningless titles. It adds to the mystique."

That is perhaps perverse. At any rate "Cowboy Dreams" is a fair-sized composition constructed in such a way as to act as a segment

Additional art news on Page 17

of a continuous field in all directions, like painting a patch of sky. In this painting, multicolored diagonal elements cross a background of subtle blue and gray color changes, and presumably extend ad infinitum. It's the viewer's job to see the whole; the painting sets up the motion.

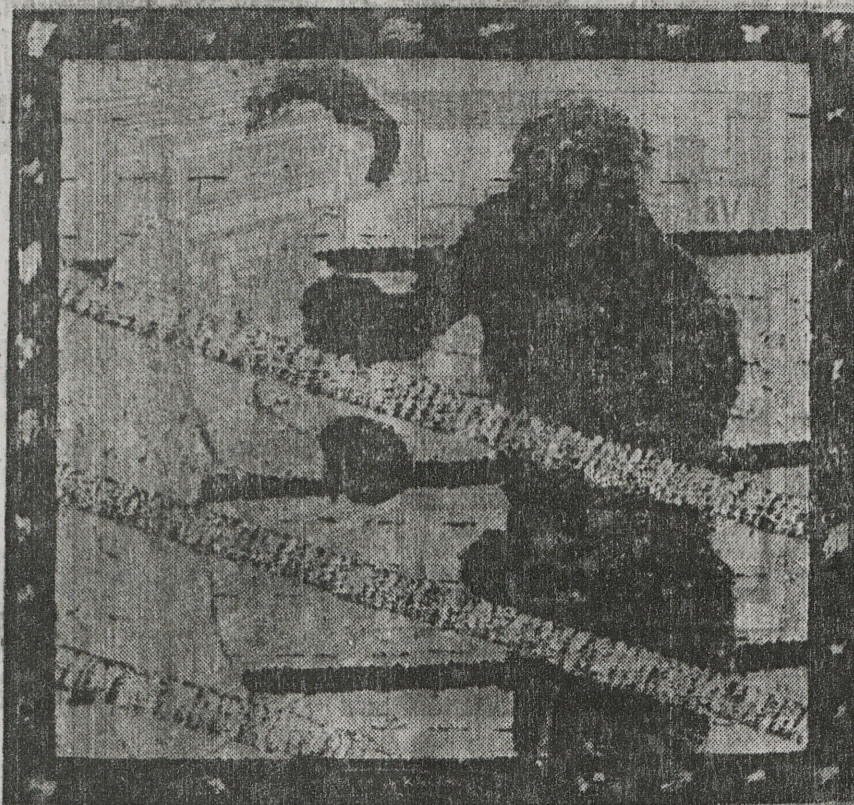
It is obvious that no very cohesive image of Cleveland painting will come of a show that includes, for example, works of William Martin Jean, Robert Jergens, John Pearson, Chris Pekoc, Ken Nevadomi, Jack Myers, Todd Friedlander, Robert Davis, Robert Brisley, Phyllis Sloane, Gerome Troel, Thomas Betts, John Schmidt and Sue Wall. Styles of these extremely competent painters run the gamut of realism, geometric and other abstraction, expressionism, air-brush painting and so forth.

Harley Francis II of Oberlin adds a racy touch with his superbly sensuous, Picassoesque "Artist and Model," in which a unicorn and a cow play the title roles.

Robert Cwoik organized his canvas in rectangular grids, rectangular color strips and a collage pattern of mailing pieces (stamped and canceled envelopes, postcards, bills) relating to existence.

Bruce Bilek's "Precision and Passion" is a sculptural, abstract polyptych composed of seven vertical panels joined in a horizontal sweep of design and dimension.

Cleveland State University Fine Arts Gallery director and art instructor Ed Glynn, with his "Cowboy Dreams" painting in the "Twenty-Five Cleveland Painters" show on view in the gallery this month. The title is a kind of decoy. Glynn doesn't believe in titles. This one might just as well have been called "Nobody Goes to Chicago on a Tuesday Afternoon," which is another Glynn painting. And vice versa.



"Stag at Sharkey's" it is not, but Steven Cushner's "A Real Knockout" in the "Twenty-Five Cleveland Painters" show at CSU has its points.

(TRW is the work's lender.)

Neil Carroll's "White Rabbit" looks simplistic but is pleasing. Rosa Felice's "We Are Sisters, Nancy and Me" is a small, beautifully color-stained cloth panel, unstretched and delightfully fresh, like children's graffiti.

Diana Majher's "Retaining Beams" simulates wood grain in a striking architectural design, and finds competition in its own wooden frame. Dean Drahos shows a set of three delicate and tiny paintings utilizing paper, acrylic, pins and thread, all relating to larger paintings on intergalactic spatial themes.

Nancy Underhill's acrylic "Transformations" is a richly colorful textural field strewn with little squares and dots and other shapes of varying size. Mary Sarnes' "Jack-ing the North Star" is the show's infinitely strangest painting, set in a surreal landscape and filled with spookish images in the vein of the Hairy Who of Chicago.

The show's perhaps problem canvas is "A Real Knockout" by

Steven Cushner, crudely painted, abrasive in texture, gaudy in color. It is a perfectly ugly picture, a picture that pushes ugliness to the limits. And yet, it has something. With Cushner, you look and look again. He clearly knows what he is doing. "A Real Knockout" has a kind of Watts Towers style and fascination.

The image is that of two prizefighters, one white and one black, assumedly for compositional reasons. A viewer who looked at it for a long time, puzzled, finally asked, "Is the black man winning?", taking it for a social comment.

"Twenty-Five Cleveland Painters" will remain on view (hours 9-5 weekdays) through April. It is the fourth annual NOVA painting show, organized under the capable direction of Roger C. Rose. The modest catalog is very well done and documented.

Litvene, Cerveny

The show that hangs through April 18 in the Women's City Club Gallery (Women's Federal Building,

Continued on Page 20

THE CLEVELAND PLAIN DEALER
SUNDAY, APRIL 8, 1979

By Jo Ann Lewis

A year ago Seattle sculptor Bob Jensen, 26, was prowling Washington galleries, looking for an art dealer, when he stopped by the Henri Gallery, 1500 21st St. NW.

"She was the only dealer who would even talk to me, the only one," says the artist, still ashudder from the experience. "She offered me a show, so I set up a studio in a basement here, built a huge kiln, and got to work."

The results, eleven large trompe l'oeil ceramic sculptures, some of them six feet tall, went on view yesterday at Henri. Three were snapped

Galleries

up by collectors before they hit the gallery pedestals.

Jensen, who has a degree in biology, switched from wood and steel to clay five years ago, and since then has been making colorful fool-the-eye ceramic sculpture. But, he says, "People kept sitting on the pieces, or trying to pick them up, thinking they were real. And I spent too much time answering the question 'How on earth did you do that?'"

As a result, his new ceramic assemblages are all finished in a low-fire, high-luster white glaze. They seem to be classic sculpture rather than "imitation" as before. "California Crate," for example, a surfboard bent around

a crate and held in place with a chain (all ceramic), is highly classical in its abstract forms. So is "Study for St. Sebastian," yet another surfboard, this time repeatedly (and rather irreverent) wounded by an axe.

"Self-Portrait," however, a bag of clay encased in a cage-like crate, is highly symbolic and expressive, as are several other "portraits" on view.

There are other pieces, like "Self-Portrait at the Beach," which is still largely fun-by-imitation. But this is a serious show of work that manages to overcome the old-fashioned notion that if it's made of clay, it must be a pot. Through September.

Washington's own Bill Lombardo has been making clay sculpture for some years, his cherubic, mustachioed face now familiar for having turned up in his own amusing work, atop the bodies of Abraham Lincoln and King Kong, among others.

But in his new show at Diane Brown Gallery, 2028 P St. NW, Lombardo has pulled a complete switch, and there isn't a wad of clay in sight.

Instead, he has now put his whimsical mind to the task of making what appear to be model airplane skeletons—some 10 feet long—from wooden dowels, reeds and colored strings. All are lashed together to make shaggy endearing airplanes.

Best of all are several stubby little "Gee-Bee" racing planes, notably one called "Tiny Greenie," after fellow

Planes and Fancies



Bill Lombardo with "Lea Marie," one of his airplane sculptures

artist Tom Green. "Der Dutterer" picks up some of painter Bill Dutterer's favorite colors. Through Oct. 6, Dutterer, by the way, opens a new show today at Jack Rasmussen Gallery, 313 G St. NW.

Upstairs at Diane Brown, artist-critic Andrew Hudson is having his best show to date, several spare, colored pencil drawings of animals ob-

served at the National Zoo. With wit and great empathy, Hudson captures in a few tender lines the essence of a bird attempting to fly, or the precarious physique of a crested seriema or a double-wattled cassowary.

Hudson has also just completed proofs for a new series of lithographs that include a nice self-portrait. It can be seen upon request. Some of his zoo images are now available in postcard

form at the Corcoran Gallery Shop. Through Oct. 6.

The WPA (Washington Project for the Arts), 1227 G St. NW, started out as an alternative space, but it has become the better alternative for many area artists.

In the current "Young Washington Painters" show, selected by Walter Hopps and Corcoran curator Marti Mayo, roughly a dozen of the 37 artists shown have not been seen here before. The introduction of Stephen Cushner, Michael Green, Michael Smallwood, Annie Gaulak and Gayll Nalls alone would have made the effort worthwhile. The show also helps remind us that artists like Wil Brunner, Sylvia Snowden, Stephen Ludlum, Michael Hunter, Ed Mayo, Rick Ward and Eric Rudd are still hard at work, along with fantasy realists like Lisa Brotman and Alan Sonneman, who have joined Margarida Kendall in this mode.

Even veteran artists are given a showcase here in a simultaneous show called "In Honor Of." We sometimes forget the wealth of painters among us because they no longer fit the "new talent" category. Standouts here are Sarah Baker's beautiful 1976 painting of Nantucket marshes, Robert Gates' mysterious "Table" and James McLaughlin's Vuillard-like interior. The wonderful John Robinson, far too little-known despite a Corcoran retrospective four years ago, is

showing a sun-drenched Washington back yard with lilacs.

Walter Hopps and Marti Mayo give a walk-through lecture on "Young Washington Painters" show today at 2 p.m. Both shows continue through Sept. 29.

Most of the best artists in the WPA show are, in fact, already well-established with commercial galleries, with several represented in the current offering at Middendorf-Lane, 2014 P St. NW, an invitational show called "Small Works."

Among the artists represented in both shows are Robin Rose, painter Jerry Clapsaddle, realist M. Clark (with a piece from a new series of night paintings), Michael McCarty with some fine sandy-surfaced abstracts, and Sidney Guberman, who makes a strong showing.

The Middendorf-Lane show, of high quality throughout, also features a work in small format by Joseph White, Carroll Sockwell, Mary Cleary and Willem de Looper.

Sam Gilliam, who rarely works small, is represented by a 1966 painting, just as his new, 40-foot-long sculpture commissioned for the new airport is about to be unveiled at the federal courthouse in Atlanta. Gilliam has also received a major commission for the new Atlanta airport.

The Middendorf-Lane show continues through September.

THE WASHINGTON POST
SATURDAY, SEPTEMBER 15
1979

GOOD EVENING

THE WEATHER

Showers likely tonight. Lows in the upper 30s and low 40s. Mostly cloudy with a chance of showers tomorrow. Details on Page B 2.

WHAT ELSE IS NEW

Paid your taxes? Deadline is tomorrow

Here comes that deadline. To avoid penalties, federal and state income tax returns must be in the mail and postmarked by midnight tomorrow. RITA income tax return deadline is midnight April 30.

'Kramer' expects custody of Oscar

Charlton Heston tonight will say, "The envelope please" — and almost assuredly the name imprinted on the card will be "Kramer vs. Kramer." Page A 6.

'Patience running out,' Carter warns Iran

As the American hostages faced their 163rd day of captivity, President Carter has warned Iran, "Our patience is running out." Page A 4.

West Germans act to shun Olympics

West Germany advised its National Olympic Committee today to follow the U.S. example and boycott the Moscow Olympics. Page A 4.

Deadly snakes slither in flooded New Orleans

Poisonous snakes wriggled

RED CROSS VISITS HOSTAGES

By SAJID RIZVI

TEHRAN (UPI) — Two International Red Cross officials allowed to visit American hostages today were still inside the U.S. Embassy nearly eight hours later. A militant spokesman said they met with all 50 hostages.

The visit was the third and longest by the Red Cross since the embassy was seized 163 days ago.

The Pars news agency, quoting the militants, said the Red Cross officials had been able to examine the captives' physical and psychological condition and inspect their surroundings.

Newsweek magazine reported

Escape attempt is reported

that one of the hostages, Michael Metrisko, had tried to escape soon after the embassy takeover November 4 and had been placed in solitary confinement.

Harald Schmid de Gruneck and Dr. Bernard Liebeskind of the Red Cross were accompanied by Tehran religious leader Hojjatolislam Mohammad Ali Khamenei and two Iranian officials.

The Red Cross officials are expected to prepare a report on the

"Our patience is running out," says Jimmy Carter. Page A 4.

health of the hostages and submit it to the Iranian and U.S. governments.

The Red Cross mission followed meetings last week between Iran's President Abolhassan Bani-Sadr and Foreign Minister Sadegh Ghotbzadeh and envoys of the European Common Market and Japan.

At those meetings, the envoys ex-

pressed concern about the well-being of the hostages and asked the Iranian officials to specify a date for the captives' release. No date for the release was offered.

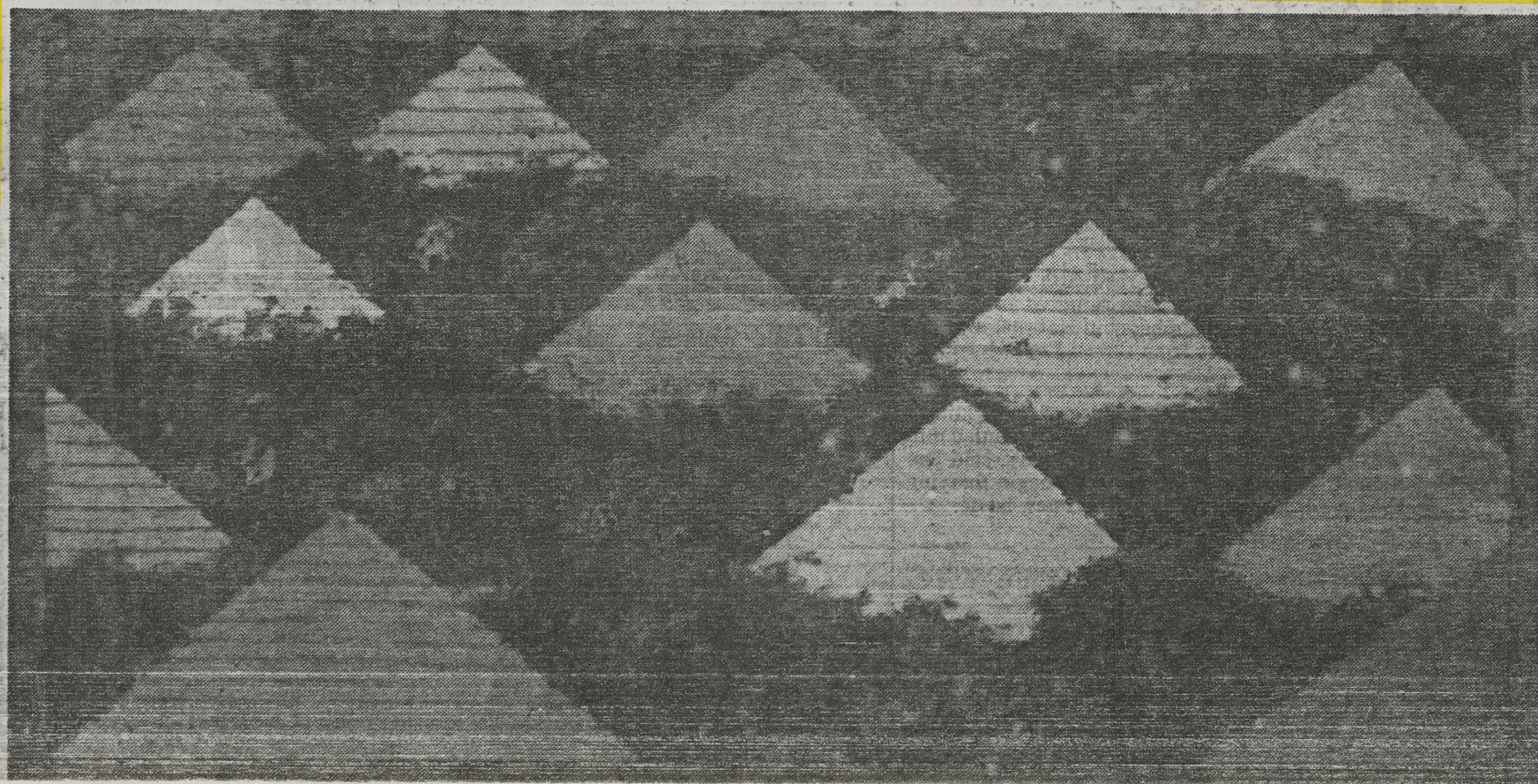
The departure of several ambassadors for consultations left open the possibility that the governments would wait for the outcome of today's visit to the embassy before taking actions against Iran as President Carter has asked.

Newsweek quoted sources close to the Iranian Revolutionary Council

as saying that government officials find it "impossible" to explain complex issues to Ayatollah Ruhollah Khomeini and that the fiery religious leader cannot work full time because of health problems.

Newsweek said Carter is considering expelling some or all of the Iranian citizens still in the United States and even electronically jamming all of Iran's internal communications, including radio and television signals.

In Johannesburg, South Africa, a newspaper reported that the former shah of Iran is considering leaving Egypt to take up exile in the black mini-state of Transkei, a country recognized only by South Africa.



\$1,000 May Show winner

This oil painting with a thick rough texture entitled "The Little Suburb" won the May Show's \$1,000 painting award. It is by Steven Cushner, a native Cleveland, now attending the University of Maryland. May Show review on Page B 2.

THE CLEVELAND PRESS
MONDAY, APRIL 14, 1980

APR 9 1979

THE CLEVELAND MUSEUM OF ART
ARTIST BIOGRAPHY

Please complete and return the following questionnaire for our reference file on Cleveland Artists.

FULL NAME: STEVEN JAY CUSHNER

DATE AND PLACE OF BIRTH: MAY 4, 1954 CLEVELAND, OHIO

PRIMARY MEDIA PAINTING (OIL)

ART TRAINING - Schools, Scholarships, etc.:

BFA - RHODE ISLAND SCHOOL OF DESIGN 1976

EUROPEAN HONORS SCHOLAR (RISD) 1975-76

EXHIBITIONS IN WHICH YOUR WORK HAS BEEN SHOWN:

3RD ANNUAL NOVA JURIED PAINTING SHOW
"LOWELL NESBITT LOOKS AT CLEVELAND ART" 1978

4TH ANNUAL NOVA JURIED PAINTING SHOW
"25 CLEVELAND ARTISTS" 1979

THE MAY SHOW
CLEVELAND MUSEUM OF ART 1979

COLLECTIONS WHICH NOW INCLUDE YOUR WORK:

NUMEROUS PRIVATE COLLECTIONS

AWARDS:

PRESENT POSITION: CURRENTLY AN ACTIVE PAINTER

We would appreciate any information regarding subsequent awards, purchases, exhibitions and scholarships.
Thank you for your cooperation.